



THE

*Minutes*

OF THE SIXTEENTH ANNUAL MEETING OF

THE MUSEUM OF  
MODERN ART

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## FOREWORD

I believe that the following report of the proceedings at the Sixteenth Annual Meeting of the Board of Trustees and the Members of the Corporation will be of interest to our members. It shows, perhaps more vividly than in any other way, the range of activity and the astonishing vitality of the institution they help to support. By way of a supplement to this report, I should like to comment briefly on some other operations and developments within the Museum which, due to limitation of time, were not covered at that meeting.

At the beginning of the current year James Johnson Sweeney was appointed Director of the Department of Painting and Sculpture in the place of James T. Soby, who resigned to devote his entire time to writing. We have every reason to believe that the selection of Mr. Sweeney for that position was a happy one. In addition to preparing the Mondrian and Stuart Davis exhibitions and a book on the latter, Mr. Sweeney has been instrumental in the acquisition of a number of outstanding examples of modern art which will enrich our collections of painting and sculpture and provide additional material for traveling exhibitions.

While the war was in progress the Departments of Industrial Design and of Photography were somewhat curtailed due to absence in the military service of key personnel. To a lesser degree the Department of Architecture was similarly affected. That department was able, however, to spend much time helping editors and writers here and abroad to assemble illustrative material for books and a wide range of magazines, and it was particularly active in the field of publications. One of its publications, *Built in U. S. A.*, edited by Elizabeth Mock, the Curator of the Department, proved to be the most successful book on architecture ever published by the Museum.

A more recent development in the Museum has been the establishment of a Department of Dance and Theatre Design. Under the able direction of George Amberg, this department is playing an increasingly important role in that field and is rapidly building up an outstanding collection of theatrical designs. The most noteworthy addition to this collection during the past year was the complete set of the Marc Chagall scenery and costume designs for the ballet *Aleko* (1944).

I should like to make special mention of the work of the non-curatorial departments which, although attracting little public attention, play a vital part in our progress and our growth. Ione Ulrich, the Assistant Treasurer and Comptroller, has expertly handled the complex financial aspects of our undertakings, and Allen Porter, the Acting Secretary, and Sarah Newmeyer, the Director of Publicity, have managed their departments with unusual ability. At the front desk, the tact and courtesy of Mrs. Woodruff Clark and her associates have been of enormous help in dealing with the crowds which constantly overtax the facilities of the building. Particular mention must also be made of the remarkable record of the maintenance and workshop staffs under the able direction of Rand Warren. During the trying period of the war, when faced with acute shortages of labor and materials, their loyalty and ability triumphed over every obstacle and kept the heavy schedule of the Museum and Circulating Exhibitions in efficient operation.

The principal exhibition of the year was Alfred H. Barr's presentation for the first time of the Museum's Collection of Painting and Sculpture, by which the Museum's acquisition policy was strikingly vindicated. Both the general public and the critics responded to it with enthusiasm. Without much question the Museum possesses the outstanding collection of contemporary art in the world, although due to lack of space only part of it can be shown and much of it remains in storage.

Mr. Barr's change of title and the readjustment of the Museum organization to free him from administrative routine have resulted, as the Trustees hoped, in an increasing advantage to the Museum from his knowledge and scholarship. To the list of his publications, read and respected all over the world, will soon be added a most comprehensive volume on Picasso, with other important works to follow. His unique authority in modern art has been recognized by Bryn Mawr College, which has asked him to deliver the Mary Flexner lectures this spring, and, at the suggestion of Sir Kenneth Clark, the outgoing Director of the National Gallery in London, he has undertaken the editorial supervision of a series of monographs on American artists to be distributed throughout the British Empire by Penguin Books, Ltd. In these various new ways, as opportunity presents, Mr. Barr continues to advance the cause to which the Museum is dedicated, while contributing more than anyone to the strict maintenance of the Museum's integrity and artistic standards.

It is particularly gratifying to the Trustees to observe that the efforts and accomplishments of the staff have met with decided public approval. Both in this country and abroad the prestige of the Museum is steadily rising, and there seems to be no question of the importance of the Museum's contribution to contemporary culture. Growth in membership and attendance has been phenomenal. The Museum now has over 10,000 members and at the present time the rate of increase is more rapid than at any period in its history. Frequently the crowds in the building are so great that it is almost impossible to see the exhibitions.

Looking to the future, however, there are serious difficulties to be overcome if we are to continue our services to the public. We should have a building devoted entirely to the collections, as well as additional office space, if the Museum is to develop and meet the popular interest in its program. The Museum possesses one of the finest sites in the City of New York, with ample space for the erection of new buildings, and we hope that some day these urgent needs will be met.

In the meantime, our most pressing problem is to balance the annual budget. Rising costs of operation and wartime extensions of Museum services have placed a heavy strain upon our financial resources and at present we are running an annual deficit. So much money has been spent on plant and operations that it has not been possible during the relatively brief period of the Museum's existence to create an adequate Endowment Fund and we have been compelled to rely almost entirely on revenue from memberships and attendance and upon the great generosity of a comparatively small group of supporters. It is imperative that the budget should be balanced as soon as possible. During the coming year a systematic effort will be made to increase our revenue and broaden the base of our financial support. With the increasing response of the public and the enthusiastic support of our members and patrons, we are confident that this task will be accomplished.

Stephen C. Clark

Chairman of the Board

The minutes of the Sixteenth Annual Meeting of the Board of Trustees and Members of the Corporation of the Museum of Modern Art held on Thursday, November 15, 1945 at 5 o'clock in the Trustees' Room

Stephen C. Clark, the Chairman of the Board, presided.

The Chairman stated that inasmuch as the present meeting is the Annual Meeting of the Museum, at which both Trustees and Members of the Corporation are present, the business transacted would be confined to a review of the activities of the Museum during the past year and to a discussion of plans for the future.

### THE WAR EFFORT OF THE MUSEUM

The Chairman suggested that before proceeding with the reports of the regular activities of the Museum, the Trustees and Members of the Corporation might be interested in a brief review of the services we have rendered to the Government and to the members of the armed forces during the period of the war. John E. Abbott, the Executive Vice-President, was requested to report on this phase of the Museum's activities.

Mr. Abbott stated that the war effort of the Museum covered three main categories: the work done for the government; the exhibitions held in the Museum; and the Armed Services Program.

During the war the Museum executed 38 contracts for the Office of the Coordinator of Inter-American Affairs, the Library of Congress, the Office of War Information, and other governmental agencies. The aggregate value of these contracts was \$1,590,234 and included such varied activities as 19 exhibitions of Contemporary American Painting exhibited in South America; an Industrial Design competition; documentary motion pictures adapted in Spanish and Portuguese; a Hemisphere Poster competition; analyzing enemy propaganda film; architecture and photographic exhibitions for London, Cairo, Stockholm, Rio de Janeiro, Mexico City, etc.; educational exhibits and 20,000 maps for Latin America.



John Hay Whitney resumes his duties as President of the Museum after an absence of four years during which he was a Colonel in the United States Army Air Forces. (Photo Victor Tampus)

Several exhibitions held in the Museum were also an important contribution to the war effort. Chief among these was the famous *Road to Victory*, organized by Edward Steichen, with captions by Carl Sandburg, which proved to be not only a masterpiece of photographic art but one of the most moving and inspiring exhibitions ever held in the Museum. Five duplicate versions were prepared for circulation in the United States and foreign countries.

The Museum held twenty-nine other exhibitions relating to the war. Among the most influential were *Airways to Peace*, an introduction to air age geography with text by Wendell L. Willkie; *The Arts in Therapy and Art for War Veterans*, both of which



Nelson A. Rockefeller, newly elected 1st Vice-President, examines some of the Easter Island material collected for the ARTS OF THE SOUTH SEAS exhibition. (Photo Tampone)

demonstrated the therapeutic values of arts and crafts for disabled soldiers and sailors; *Power in the Pacific*, another superb photo-mural sequence directed by Captain Edward Steichen; *Yank Illustrates the War*; *Marines Under Fire* and shows of wartime housing, camouflage, war maneuver models, war poster competitions, and art by members of the Armed Forces.

The Armed Services Program for nearly a year provided the art materials used by the Army's Arts and Crafts Section, Special Services Division. The section later expanded, with General Somervell's approval, to become one of the most active in the Division, operating on a very large budget with an expert staff of officers and enlisted men. Thousands of craft kits were sent overseas to active theatres. A national Army fine arts competition was held by the Division, and our Program's Director served on the jury for the Eastern Service Commands and as

Chairman of the Second Service Command's Civilian Advisory Committee to the Army on Arts and Crafts.

The Arts in Therapy exhibition, organized by the program, was recognized by the Occupational Therapy Association as an important factor in calling public attention to the serious need for therapy and therapists among wounded and disabled members of the Armed Forces. The Program also worked with the Red Cross in supplying personnel for its Arts and Skills project wherein trained craftsmen were used as instructors in military hospitals.

In making the facilities of the Museum available to members of the armed services the Museum contributed greatly to their entertainment and enjoyment while visiting New York City. During the war 98 parties were given in the Museum, which were attended by 17,669 members of the armed services and their friends. Some of these parties were given by the Museum and others by such organizations as The Little Service Club, Ships Service Committee, The Navy League, the American Women's Hospital Reserve Corps and the New York Defense Recreational Committee and the U. S. Workers of America. During the summer of 1943 a Salvation Army Canteen was conducted in the Museum garden.

It is interesting to note that in the report of the New York Defense Recreation Center, which gave out information about New York City to six million men and women, the Museum was fourth on the list of the ten most popular places to be visited. The list in order of preference was:

1. Statue of Liberty
2. Empire State Building Observation Roof
3. Rockefeller Center
4. Museum of Modern Art
5. Hayden Planetarium
6. Metropolitan Museum
7. Central Park
8. George Washington Bridge
9. New York Stock Exchange
10. Chinatown

The Armed Services Program was financed entirely outside the regular budget through the generosity of Museum members and friends.

At the end of this report Henry Allen Moe offered the following resolution, which was seconded and unanimously carried:

RESOLVED, That the Board of Trustees present its thanks to James Thrall Soby, the Director of the Armed Services Program, and to Mrs. Guy Misson, the Assistant Director, who were instrumental in carrying out this program, and to the many members and friends of the Museum whose generous support made this effort possible.



#### Wartime Visitors to the Museum

Top: Mrs. John Hay Whitney, wife of the President of the Museum, chats with President Eduard Benes of Czechoslovakia at the time of the exhibition *WAR CARICATURES BY HOFFMEISTER AND PEEL* (Czech artists-cartoonists) in May 1943.

(Photo Tommy Weber)

Center: Gracie Fields entertains at one of the many parties in the Garden for members of the Armed Forces.

(Photo Black Star)

Right: After their transatlantic and nationwide broadcast at the opening of the exhibition *BRITAIN AT WAR* (1941) the British Ambassador, Lord Halifax, and John Hay Whitney discuss a painting by the English artist, John Piper.

(Photo Albert Fenn)



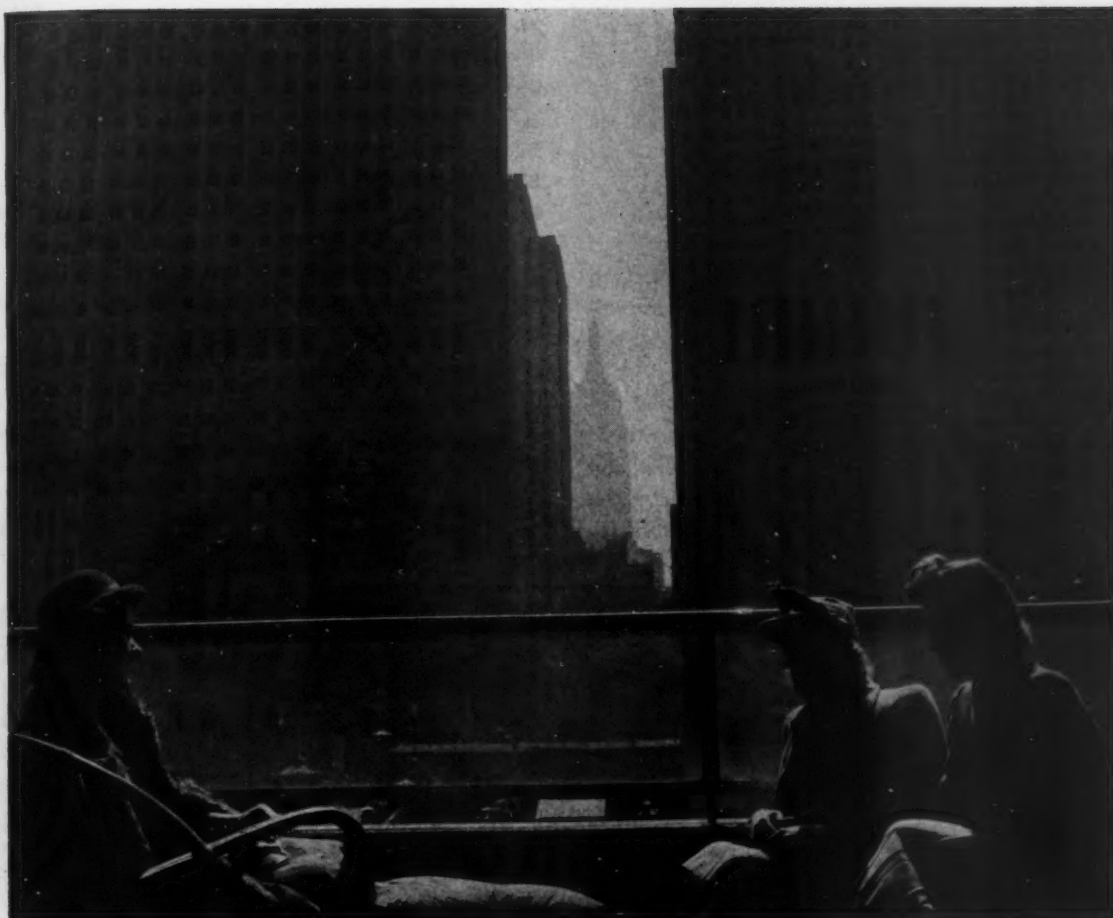


In the Museum's Sculpture Garden, which contains many notable works from the Museum Collection, lunch and tea are served in the summer. (Photo Fritz Henle)

## MEMBERSHIP AND ATTENDANCE

Mr. Abbott drew attention to the remarkable increase in membership and attendance that has taken place during the past year, as indicated by the following figures:

	Attendance		Membership		
	Number	Revenue	Number	Revenue	
Year ending June 30, 1943	314,445	\$45,845	4,880	\$60,398	
Year ending June 30, 1944	415,926	55,626	6,284	63,132	
Year ending June 30, 1945	473,026	61,690	8,617	83,570	
First quarter ending Sept. 30, 1945	152,999	23,358	9,382	105,420*	*annual rate



*The Members' Penthouse (showing view of Radio City) with its spacious quarters is a pleasant mid-town meeting place for members and their guests only. During the winter months lunch is served here daily except Sunday; tea is served daily. (Photo Henle)*

The Chairman stated that although income from memberships and attendance has shown a remarkable and highly satisfactory growth, the Museum, on account of rising costs and extension of activities, has been running a large deficit during the past two years. Unlike most museums it possesses a comparatively small endowment fund and to supplement our earned income we have been compelled to rely very largely on substantial annual contributions from a comparatively small group of Trustees. But even with these contributions the deficit of the Museum is approximately \$70,000 a year.

If our work is to be maintained at its present level of activity and usefulness to the public, it is imperative that we should balance the budget as soon as possible and broaden the base of our financial support. With that end in view the Chairman stated that he intended to appoint a special Fund Raising Committee which would be charged with the duty of working out a plan for raising funds to meet the annual deficit and also, if possible, providing for much needed additions to the plant. Nelson A. Rockefeller has consented to act as Chairman of this committee.

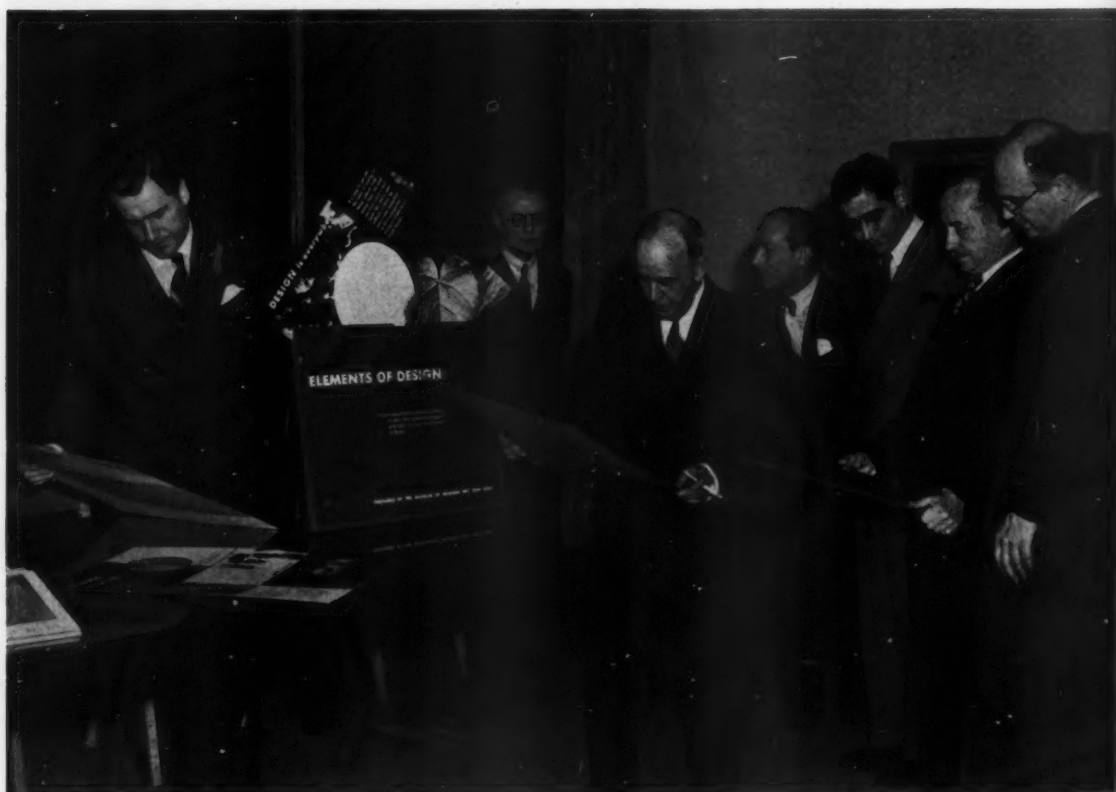
## DEPARTMENT OF CIRCULATING EXHIBITIONS

The report of Elodie Courter, Director of the Department, was presented to the Board by Mr. Abbott.

The purpose of this department is to plan, assemble, produce and circulate exhibitions (and provide certain educational services) for museums, colleges, universities, schools, libraries, civic organizations, clubs and other agencies throughout the United States and in a lesser degree abroad.

Its work covers a wide field both in the variety of the exhibitions circulated and in the extent of their travels. It comprises large exhibitions held first at the Museum, such as the Hartley and Feininger exhibitions and the small shows put on by the de-

partments of Architecture, Industrial Design, Dance and Theatre, and Photography, as well as exhibitions and entries prepared by the Department itself for use in small museums, colleges and schools. During the year, circulating exhibitions were shown 817 times in 332 different cities throughout the United States, Canada, Mexico and Hawaii. At present we are completing a contract with the Office of Inter-American Affairs for the preparation of a series of six exhibitions illustrating life in the United States, its agriculture, industry, education, health and cultural activities. These exhibitions are to be executed in Portuguese, Spanish and French and will be circulated among schools in South America. Our most recent multiple exhibition, *Elements of Design*, has been completed and has been on display on the first floor of the Museum.



The *ELEMENTS OF DESIGN* portfolio is approved at a Trustees Meeting. Left to right, Messrs. Rockefeller, Goodwin, Clark, Porter, Soby, Macdonald and Abbott. (Photo Tampone)

We have already sold nearly 100 prepublication copies of this exhibition and expect it to be highly successful.

Last year, in the interest of efficiency and economy, the Policy Committee recommended that our circulating exhibitions, which, in response to an ever-growing demand, had grown beyond our capacity to deal with efficiently, should be radically reduced in number and the charge for these exhibitions considerably increased. In accordance with these recommendations the number of circulating exhibitions has been reduced from 136 to 75 and a flat increase of 25% in the fees charged has been put into effect. As a result, we believe it will be possible to devote more time to preparation of educational exhibitions and new services which will eventually place the Department more nearly on a self-sustaining basis.

## DEPARTMENT OF PUBLICATIONS

Monroe Wheeler, the Director of the Department of Publications, stated that the most important recent development of that Department is the arrangement with Simon & Schuster to handle the trade distribution of our books. During the last three years our book sales have increased 300% and the matter of giving them adequate promotion and distribution had become a practical problem which we felt could be more efficiently handled by a major publishing organization. Complete editorial and production control remains in the hands of the Museum; there will be no change in our editions for members and direct sale, but a separate and identical trade edition will be issued. It is believed that the larger editions made possible by this arrangement will offset to some extent our greatly increased production costs.

Another innovation is the publication of more books independent of exhibitions. This is because books on certain subjects, architecture for example, have been found to have more lasting influence than the exhibitions on which they are based, and the Architecture Committee has itself recommended that certain of its projects be done in book rather than exhibition form. *If You Want to Build a House*



George Amberg, Curator of the Department of Dance and Theatre Design, and Monroe Wheeler, Director of Exhibitions and Publications, inspect the newly acquired complete set of the Marc Chagall scenery and costume designs for the ballet *ALEKO*. (Photo Henle)

will be sent to members in February; and a book on modern bridge design is in preparation. Two other architecture books, *Brazil Builds* and *Built in U.S.A.* are now being reprinted.

Other forthcoming books are *Arts of the South Seas*, *Edward Weston*, *Marc Chagall*, *A History of Impressionism*, and Alfred Barr has been working for several months on a new book to be called *Picasso: Fifty Years of his Art*, to replace the Museum's previous Picasso book. The new volume will contain four times as much text and many more plates than the out-of-print volume.

Last year we sold 50,000 books, 22,000 color reproductions and 70,000 postcards.

Recently we have received a flood of requests from England, Norway, Sweden, Belgium, France, Argentina and Mexico for foreign translation rights for Museum publications, and we are told that this is very unusual in American art publishing history because previously the most authoritative art publications emanated from Europe.

## DEPARTMENT OF EXHIBITIONS

Monroe Wheeler, the Director of Exhibitions, reported that 32 exhibitions were held in the Museum during the year. Of these the largest were the one-man shows of the American painters, Marsden Hartley and Lionel Feininger, and of the French painter, Georges Rouault; *Are Clothes Modern?* an exhibition which ridiculed irrational habits of modern dress (and, we are told, influenced the design of shoes); and *Tomorrow's Small House*, comprising completely furnished scale-models of homes by a number of progressive architects.

Now that the war is over, we have resumed our contacts in Europe. Before the war, plans were under way for retrospective shows of Seurat and Brancusi, and as soon as arrangements can be made these shows will be scheduled. We still have difficulty in bringing over loans from Europe, but we know this will soon be overcome. We are exploring the possibilities of exhibitions of European artists worthy of one-man shows, such as Munch, Ensor, Vuillard, Bonnard, Soutine, Henry Moore and others.

For the immediate future we have scheduled the first great showing of the native arts of the Pacific Islands, *Arts of the South Seas*; the paintings and prints of Marc Chagall (April); the photography of Edward Weston (February); the paintings of Georgia O'Keeffe (summer); and a major survey of Modern Glass (also summer). The South Seas show, which is being assembled by Rene d'Harnoncourt, Director of Manual Industry, Ralph Linton and Paul Wingert, will be our most elaborate undertaking; there will be more than 300 objects of amazing quality and esthetic interest, and Mr. d'Harnoncourt has designed a magnificent installation for it. To develop a fluid sequence in the exhibits, all the walls will be removed from the second floor, and new installation techniques will be used.

Mr. Wheeler spoke of the Museum's foreign visitors and the immense enthusiasm they express over the Museum and its various activities. Again and again each one exclaims that there must be a

museum like this in the capital of his country, and asks our help in initiating it. In general, our friends from abroad seem even more articulate about their enjoyment of the Museum and their enthusiasm over it than our American public.\*

\*"THE LITERATURE OF ART—There is nothing quite like the Museum of Modern Art anywhere in Europe. Museums in America are more broadminded in the interpretation of their cultural mission than museums over here—partly perhaps because at the time of their foundation there were in many places less other cultural agencies to compete with. The result of this state of affairs is that visual adult education is being given a remarkable degree of prominence while it is almost absent in museum activity in Britain. The Museum of Modern Art is a splendid example of what can be achieved. Its permanent collection as well as its exhibitions are bold in selection and bold in display. They may not always convince, but they cannot fail to stimulate. Besides, the standard of scholarship which goes into the exhibitions, their catalogues and the books that grow out of them is impeccable, much higher than what one is used to in books and papers on contemporary work."

THE BURLINGTON MAGAZINE, November 1945, pp. 285-286



Alfred H. Barr, Jr., Director of Research in Painting and Sculpture, whose presentation last summer of the Museum Collection was the principal exhibition of the year.

## FILM LIBRARY

Mr. Abbott reported that during the past year, the Film Library distributed 1,175 film programs to museums, colleges, schools, government agencies, army camps and naval bases, churches, hospitals and prisons. In addition, it gave 705 showings of 79 programs in the Museum auditorium which were attended by 214,761 persons.

For exhibition at the Museum from January 1, 1946, through June, under the title of *Documentary Films 1922-1945*, the Film Library has collected 54 programs consisting of more than 100 motion pictures. More than half of these are recent productions by the Armed Services, OWI Overseas Branch, CIAA and the British Ministry of Information. Typifying recent developments in documentary and training films generally and, incidentally, preserving a total review of the war itself, this series is particularly addressed to future film-makers, to educators and to sponsors of this new kind of film which the Film Library has pioneered in introducing and exploiting since 1935. It will include such famous pictures as "To the Shores of Iwo Jima" and others previously seen only by the fighting men, such as "Baptism of Fire" or the prosthesis subject, "Swinging into Step."

The Curator's report recalled that, since 1940, the Film Library has of necessity neglected much of its normal work, notably in the collection and preservation of films, in research and publication. With its staff considerably reduced, it nevertheless executed several government contracts, notably those for the CIAA and the Library of Congress. At the same time, it constantly and without remuneration contributed both film and information to the Armed Services and arranged countless film-showings for the benefit of their motion picture sections.

The Film Library possesses the largest and most important collection of films in the world and its first consideration in the coming year must be to catch up on the work neglected during the war, especially as regards its archives. Preparation and publication of additional study material are almost as urgent.



*Iris Barry, Curator of the Film Library. (Photo Henle)*

## DEPARTMENT OF EDUCATION

Under the Educational Department, of which Victor D'Amico is Director, are the Young People's Gallery, the Art Classes for Children and the program for the New York City Public Schools.

Last year there were 7 exhibitions in the Young People's Gallery, the most popular of which was the Children's Circus. The Circus consists of two galleries: one where children may see works of modern art—paintings, sculpture and toys especially chosen for them; the other a workshop where they may paint, model or make collages and constructions. The object of the circus is to provide a place in the Museum where very young children may be introduced to modern art according to the best psychological and creative methods.

The Art Classes for Children have grown from 4 classes in 1940 to 15 classes in 1945. An average of 265 children are taught each week and there are 200 children on the waiting list. In addition, there are two adult classes for 52 students with a waiting list of 100.

A special part of the educational program is the work done for the New York City Public Schools. This program, which is given free, includes the circulation of exhibitions, slide talks and a library of color reproductions. Also, models for use in classroom teaching. Last year 40 public schools were included in this program. The value of this service has been attested to in a recent letter from Virginia Murphy, Director of Art, New York City Public Schools:

*"For a number of years now the Educational Program of the Museum of Modern Art has been cooperating with the Art Department of the Board of Education to extend the art horizons of our young people and to relate art more closely to their daily living. The services rendered have been important and valuable to the young people of New York City who are our hope for cultural improvement in our city."*

Unfortunately, the Museum has been compelled to curtail this program for reasons of economy. Since its establishment in 1937, the educational program has been financed primarily through grants from the Whitney Foundation, the General Education Board and the Rockefeller Foundation, supplemented by contributions from the Museum's annual budget, which amounted in 1945 to \$6,301.24. Last year the grant of the Rockefeller Foundation expired and an application for its renewal was refused. The Museum felt that it could not support the entire educational program from its general budget and, therefore, this is probably the last year that we shall be able to render free services to the New York City Public Schools. We are, however, attempting to secure aid from the Board of Education and from other sources, such as the Parent-Teachers' Association, which may enable us to continue this work.

Top: A view of one of the art classes for children conducted by the Educational Program of the Museum. (Photo Henle)

Center: Stephen C. Clark and Philip L. Goodwin inspecting the installation of the ARTS OF THE SOUTH SEAS exhibition with Rene d'Harnoncourt. (Photo Tampone)

Right: Sarah Newmeyer, Director of Publicity. The Museum's publicity releases have been published in nearly every city and town in this country and in most foreign countries. (Photo Elisofon)



## THE VETERANS ART CENTER

Supplementary to the Armed Services Program, the Museum in 1944 established a Veterans Art Center in the Museum Annex at 681 Fifth Avenue. The funds for inaugurating this project were provided for outside the budget of the Museum by contributions given specifically for that purpose. The management has been placed under the supervision of a special committee, of which Kenneth Chorley is Chairman and the membership of which includes Dr. Thomas A. C. Rennie, Director of the Payne Whitney Psychiatric Clinic of the New York Hospital; Frederic G. Elton, Director of the Dept. of Vocational Rehabilitation of the New York Education Dept. and various Trustees of the Museum and members of the staff.

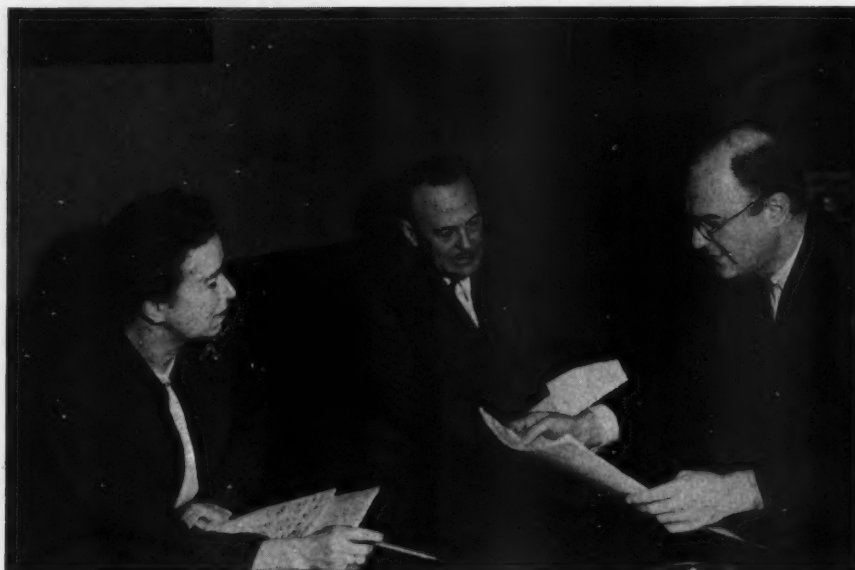
Victor D'Amico, Director of this project, gave a brief account of its purposes and activities. He

stated that the Center was established to provide art instruction for returning veterans; and provide a model for other governmental and therapeutic work. Already many representatives of such agencies have visited the Center and adopted our methods in the design of their studios; as well as equipment. At the suggestion of the Red Cross and the Army it was decided to produce visual aids and publications in order to make our methods of instruction available to other veteran centers, hospitals and army craft shops. The first publication, a self-teaching pamphlet on crafts, is already in preparation.

At present, the Center is filled to capacity, with 104 veterans on the waiting list. An exhibition of their work was on view in the Auditorium Gallery and may go on tour throughout the country. The work of the Center is fully described in a recent Museum Bulletin.



A class criticism at the War Veterans Art Center; Advanced Painting Class—Harry Sternberg, Instructor.



John E. Abbott, Executive Vice-President, takes up budget problems with John Ulrich, Comptroller, and Rand Warren, Production Manager. (Photo Tampona)

## FINANCIAL REPORT

In the absence of the Treasurer, Mrs. David M. Levy, the following financial summary prepared by John Ulrich, Assistant Treasurer, was presented.

### RECEIPTS

Admissions	\$ 61,690.90
Memberships	83,570.50
Capital Funds income	44,843.92
Miscellaneous	15,044.83
Circulating exhibitions, films, etc.	67,233.89
Publications	101,299.10
Restaurant	59,003.31
Total Earned	432,686.45
Contributions	253,933.92
Deficit	(1) 71,249.85

\$757,870.22

### EXPENDITURES

General administration and membership	(2) \$171,959.75
Building operations	97,050.39
Curatorial departments	119,089.36
Services	151,046.23
Circulating exhibitions, films, etc.	71,217.22
Publications	82,191.91
Restaurant	65,315.36

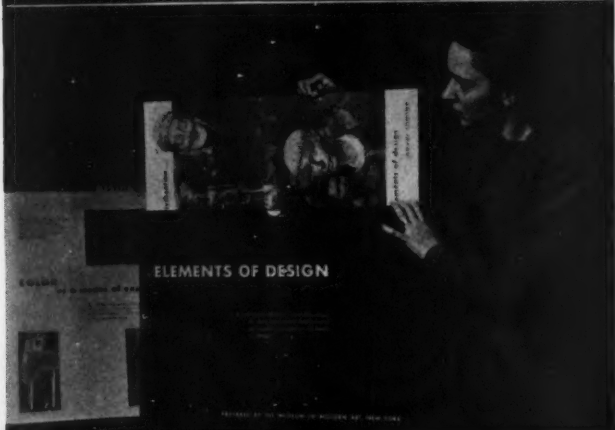
\$757,870.22

(1) Includes deficit of \$19,179.35 from circulating exhibitions.

(2) After deduction of \$31,571.80 applicable to government work.



Philip L. Goodwin, architect of the Museum building, points out proposed additions to the present structure. This view shows the projected wing to West 54th Street. Shown inspecting the model are James T. Soby, Mrs. Simon Guggenheim, Alfred H. Barr, Jr., Stephen C. Clark, Rene d'Harnoncourt, John E. Abbott and Nelson A. Rockefeller. (Photo Tampone)



## RESOLUTION

At the conclusion of the meeting, Mr. Ruml offered the following resolution which was seconded and unanimously carried:

*THAT the Trustees congratulate the members of the staff upon the remarkable record of achievement disclosed in the reports presented at this meeting and express their warm appreciation of the loyalty, enthusiasm and exceptional professional competence which, in the face of many difficulties, have made this record possible.*

Top: James Johnson Sweeney, Director of Painting and Sculpture.

Second: Elodie Courter, Director of Circulating Exhibitions, examining *ELEMENTS OF DESIGN*, one of the "multiple exhibitions" originated by this Department.

Third: Elizabeth Mock, Curator of the Department of Architecture, planning the exhibition *IF YOU WANT TO BUILD A HOUSE* with Philip L. Goodwin, Chairman of the Architecture Committee and the Exhibitions Committee.

Left: Allen Porter, Acting Secretary, arranging the exhibition program on the scheduling board. (All photos by Elisofo)

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Lucy  
Ann  
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# THE MUSEUM STAFF

## ADMINISTRATION

### OFFICE OF THE EXECUTIVE VICE-PRESIDENT

John E. Abbott, *Executive Vice-President*  
Frances Keech

### SECRETARY'S OFFICE

Allen Porter, *Acting Sect'y; Editor of the BULLETIN*  
Lillian Jung  
Nika Pleshkova  
Mary McCampbell, *in charge of general files*

### MEMBERSHIP DEPARTMENT

Evelyn Cipriani, *Membership Secretary*  
Inez Poggio  
Mary Gallo  
Alice Magalino

### GENERAL STENOGRAPHERS & RECEPTIONISTS

Lillian Fugarini  
Monna Robinson  
Eloise Fiorillo  
Joanne Viall

### PUBLICITY

Sarah Newmeyer, *Director*  
Barbara Townsend, *Assistant*  
Flora Johlinger

### MAIL ROOM

William O'Leary, *in charge*  
Edward Wall  
Ted Storck

### TELEPHONE

Laura Hoar, *in charge*  
Josephine Janelle  
Sadie Lennox, *Sunday relief operator*

### RESTAURANT

William Antrabus, *Manager*  
James Kilpatrick  
Helga Johansson  
Also staff of three to fifteen

### COMPTROLLER'S OFFICE

Ione Ulrich, *Ass't Treasurer & Comptroller*  
Vera DeVries, *Assistant*  
Sarah Rubenstein, *Accountant & Assistant*  
John McGonegal, *Accountant*  
Teresa Frazita, *Payroll Clerk*  
Roberta Costa, *Chief Accts. Payable Clerk*  
Jeannette Mendez, *Accts. Payable Clerk*  
Lucy Amber, *Accts. Receivable Clerk*  
Anne O'Rourke, *Chief Publications Clerk*  
Aileen Lipkin, *Publications Clerk*  
Bertha Shapiro, *Publications Clerk*  
Wilson Moffitt, *Secretary to Miss Ulrich*

### FRONT DESK

Lillian Clark, *in charge*  
Jean Thayer  
Elizabeth Sharp  
Elizabeth Taylor  
Irina Alexander  
Michael St. Clair  
Jill Kraus

## REGISTRAR'S OFFICE

Dorothy Dudley, *Registrar*  
Dorothy Lytle, *Assistant Registrar*  
Monawee Allen, *Recorder of Loans*  
Adele Hedges

## PRODUCTION MANAGER

Rand Warren, *Manager*  
Frieda Siderits

## ENGINEERS

Robert Faeth, *Chief*  
Albert Ihle  
Albert Witt  
Chester Stanzak  
Harald Hanson

## ELECTRICIANS

Gladstone Bodden  
Ewald Toennies

## CARPENTERS

Edward Swanson, *Foreman*  
Rudolph Simacek  
Einar Blomberg  
Charles Johnson  
John Augustson

## MOUNTERS

Gustaf Sandstrom, *Foreman*  
Otto Lindquist  
Joseph Schylander  
Joseph Gramer

## PAINTERS

George Magrath, *Foreman*  
Emilio Poppo

## CUSTODIANS

Frank Quinn, *in charge*  
Harry Skevington  
William Farnie  
William Milner  
William McGivney

## GUARDS, etc.

Thomas Ryan, *Head Guard*  
Alex Hruska, *Assistant*  
Cyril Bodden  
Thomas Feast  
Edward Birmingham  
Arthur Geyer  
Emil Metzke  
Frank Varriale  
John Hummell  
James Murphy  
James McNally  
James Brown, *weekend guard*  
Ellen Bohman  
Rose Gruet  
Helen Hartman, *Elevator Operator*  
Helen Moran  
Michael Bradshaw, *Night Watchman*  
Charles McCann, *Night Watchman*  
Adam Steiger, *Night Watchman*  
Hamilton McGrath, *Night Watchman*  
J. Jenkins, *Gardener*  
Patsy Capri, *Porter*

## CURATORIAL

### DIRECTOR OF RESEARCH IN PAINTING AND SCULPTURE

Alfred H. Barr, Jr., Director  
William S. Lieberman

### DEPARTMENT OF ARCHITECTURE

Elizabeth Mock, Curator  
Ruth Lowe, Assistant  
Jessie Phelps Kahles

### DEPARTMENT OF DANCE AND THEATRE DESIGN

George Amberg, Curator  
Colette Keiffer

### FILM LIBRARY

John E. Abbott, Director  
Iris Barry, Curator  
Edward F. Kerns, Technical Director  
Arthur Rosenheimer, Assistant to Curator  
Olga Gramaglia  
Margareta Akermarck, Circulation Manager  
Jacelyn DeRosa  
Arthur Steiger, Projectionist  
Al Williams, Projectionist  
Lillian Seebach, Cutter  
Arthur Kleiner, Music  
William Jamison, Field Investigator  
James Sinclair, Vault Man  
Arthur Trice, Messenger

### DEPARTMENT OF INDUSTRIAL DESIGN

Eliot F. Noyes, Director  
Edgar Kaufmann, Jr., Curator  
Greta Daniel  
Anne Holton

### DEPARTMENT OF MANUAL INDUSTRY

Rene d'Harnoncourt, Director  
Christl Ritter

### DEPARTMENT OF PAINTING AND SCULPTURE

James Johnson Sweeney, Director  
Dorothy Miller, Curator  
Sara Mazo  
Jean Anderson  
Alice Bacon

### DEPARTMENT OF PHOTOGRAPHY

Beaumont Newhall, Curator  
Ann Armstrong

## PROGRAM

### DEPARTMENT OF EXHIBITIONS

Monroe Wheeler, Director  
Helen Ward, Assistant  
Frank Vitullo, Designer  
Jean Volkmer, Assistant Designer

Workmen dismantling the east passage of the Museum in a new arrangement of the ground floor to facilitate handling of the increasing attendance at the Museum. Another effort to relieve gallery congestion will be the night openings. Beginning February 28th, the Museum will stay open until 10 o'clock every Thursday night. The afternoon film program will be repeated once starting at 8:15 p.m.

## DEPARTMENT OF PUBLICATIONS

Monroe Wheeler, Director  
Margaret Miller, Research Associate  
Frances Pernas, Publications Assistant  
Faith Rugo

## DEPARTMENT OF CIRCULATING EXHIBITIONS

Elodie Courter, Director  
John Jay Gordon, Administrative Assistant  
Margaret Sagar, Secretary to Miss Courter  
Alice Otis, Supervisor of Educational Services  
Jane Sabersky, Supervisor of Circulating Exhibitions  
Charlotte Trowbridge, Designer  
Merrill Armstrong  
Margaret Jarden, Circulation Manager  
Virginia Pearson  
Lorraine Ziegler  
Elizabeth Herlihy

## EDUCATIONAL PROGRAM

Victor D'Amico, Director  
Dorothy Knowles, Assistant  
Ruth Kane  
Elizabeth Fuller

Veterans' Art Center at 681 5th Ave.  
Sylvia Le Baron  
Howard Long

## LIBRARY

Bernard Karpel, Librarian  
Hannah B. Muller, Assistant Librarian  
Dorothy Simmons, Reference Librarian  
Pearl Moeller, Photographs

## DOCENT STAFF

Ruth Olson  
Dorothy Seckler  
Abraham Channin



